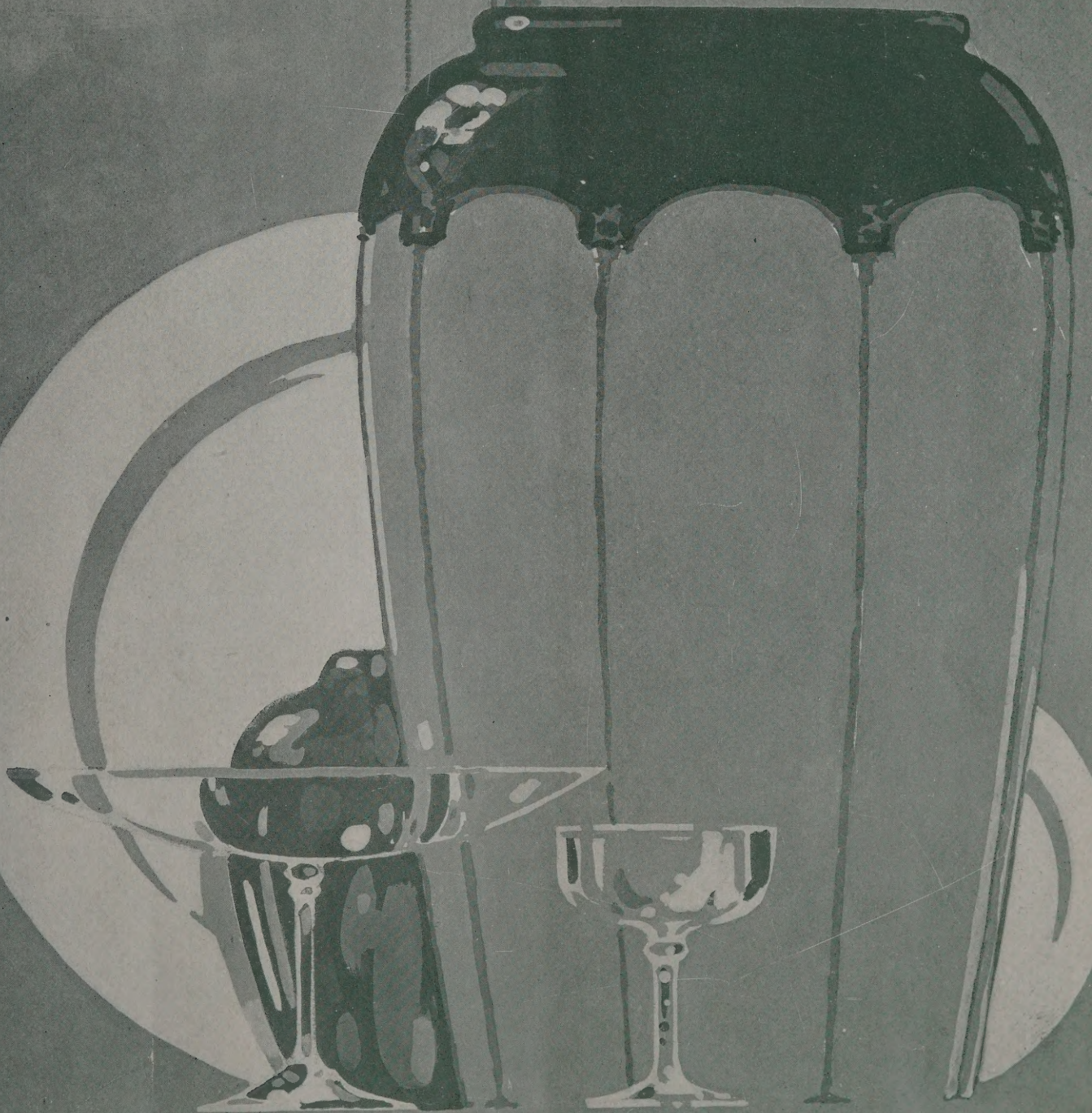


POTTERY & GLASS



HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK

POTTERY AND GLASS


Rosen *thal*
FINE CHINA

Theresienthal
FINE GLASSWARE

Leerdam-Bayel
HOTEL GLASSWARE

SOLE AGENTS

GRAHAM & ZENGER

104 FIFTH AVENUE

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china

Haviland & Co.
Limoges

Haviland & Co.

11 EAST THIRTY-SIXTH STREET

NEW YORK

Reinhold Schlegelmilch

SUHL.



TILLOWITZ.

TRADE MARK

IF so-called "Schlegelmilch" China is offered to you, look for the trade mark. The genuine Reinhold Schlegelmilch lines have above trade mark on every piece.

Make your comparison by calling on me first and you will appreciate the superiority of the new line.

B. TOMBY, 73 Fifth Ave., at 15th Street

Sole Representative for the U. S. and Canada

Meakin & Ridgway

Importers of China, Earthenware and Glass

43-51 West Fourth Street

New York

REPRESENTING

MINTON'S, LIMITED

STOKE-ON-TRENT, ENGLAND

RIDGWAY'S

STOKE-ON-TRENT, ENGLAND

J. and G. MEAKIN, Ltd.

Eagle Pottery

HANLEY, ENGLAND

THOS. WEBB & CORBETT, Ltd.

STOURBRIDGE, ENGLAND

WM. ADAMS & CO.

TUNSTALL, ENGLAND

LANCASTRIAN POTTERY, ENGLAND

COMING TO NEW YORK SOON?

Don't forget to put in your memorandum
book these two words:

"KRAUTHEIM CHINA"

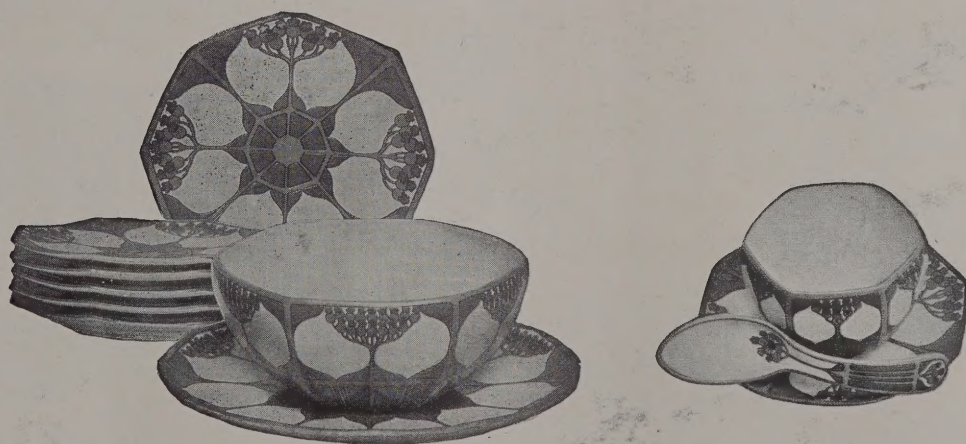
The greatest line of *Bavarian China* ever
shown. All the new samples are now
ready as well as my other lines.

J. H. VENON

104 FIFTH AVENUE

NEW YORK CITY

Anent This Import Season's Showing of METTLACH



Seldom will the American merchant fail to find something refreshingly new and original when he inspects the New York exhibit of METTLACH products.

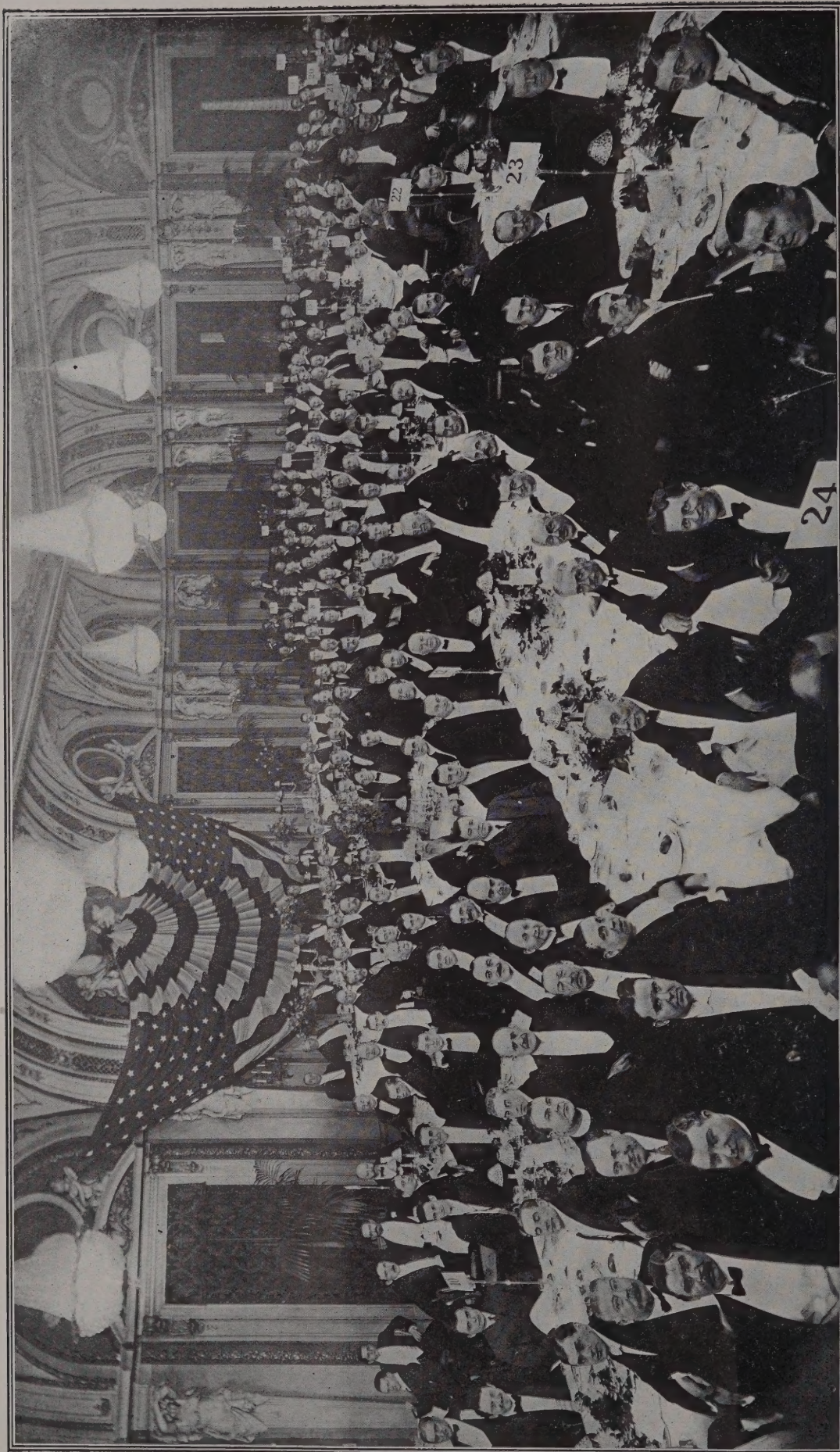
This import season the showing is particularly interesting. There are many additions to the collection of Inlaid Stoneware Specialties and Underglaze Decorated Earthenware Novelties, besides the entire new and wonderful line of METTLACH LAMPS, with Paris Shades and Mountings. You'll BUY all these things if you come to see them—and SELL them, too, at a handsome profit.

E. R. THIELER

Sole Representative in United States and Canada for Villeroy & Boch

Send for our BOOKLET in COLORS describing the Lamps

88 PARK PLACE, NEW YORK



Twenty-second annual banquet of the Pottery, Glass and Brass Salesmen's Association, Hotel Astor, New York, February 9, 1914. For text see page 11.
Photo by Drucker.

POTTERY & GLASS

VOLUME XII. No. 2.

NEW YORK, FEBRUARY, 1914.

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The Difficult Art of Salesmanship

HOW STICK-TO-ITIVENESS WILL DEVELOP A SUCCESSFUL SALESMAN, AND SOME OF THE REQUISITES THAT MUST BE CULTIVATED

IT IS quite a common occurrence in all technical and professional fields to find that the men with the most ability are generally the least suited to market their knowledge. Lawyers, physicians, writers and artists, if they were required to seek their customers, would, in most cases, fare very badly, in as far as pecuniary rewards are concerned; but luckily for themselves, and for the world as well, their customers are the ones who do the seeking and who spread their fame.

Perseverance will accomplish almost anything in fact, and so there is little doubt that a man can become a successful salesman by mere stick-to-itiveness. But the "salesman triumphant" is born, not made. He it is who has the prime prerequisite, personality. He who has seventy per cent. personality and thirty per cent. brains is as likely, if not more likely, to succeed as is he in whom these proportions are reversed.

Personality is largely a gift of the gods, one that scarcely can be cultivated. On the other hand, there are many who possess this qualification without realizing it, and who do not know how to exert its powers. Altogether it is a question of just what to "know."

It can be stated with almost absolute definiteness that there are three requisites he must possess, and three things a thorough salesman must know—first, his goods; second, his customers, and third, himself. No exceptions can change the universal truth of these rules.

No matter how pleasing of manner a salesman may be, notwithstanding the greatness of his wisdom or energy, he is not a "success" unless he creates business. He cannot fail to do this if he knows these three keys. Without them, and notwithstanding all the merits that are his, unless he does create business he is merely an agent, a representative or solicitor. And that is not sufficient.

The "born" salesman—one with character, personality, a persuasive flow of language and seductive manner—is a *rara avis*, but his mere existence makes it

possible to draw the conclusions that, if followed, will aid another man to make of himself a "salesman."

First of all, as has been said, such a salesman should know his goods, study and familiarize himself with the smallest detail of their inception and development. As a result he will be able to explain to his "prospect" their history and value and all other matters of interest regarding them. Then, when he is talking, instead of launching into a general conversation, rather futile, no matter how charming it may be, he will be able to draw an interesting word picture of the proposition, which is really the only matter of vital importance to both.

If such a salesman is familiar with his goods he will believe in them, and to have faith of that sort is to have the battle nearly won. He will have no diffidence, no doubts, and his own implicit personal faith in his proposition will inspire him with trust in himself, and give him the ability to make a buyer see the situation as he sees it.

This will give that essential of successful salesmanship—confidence. Such a display of earnestness and sincerity sooner or later will affect the prospect, relieve his mind of doubts and overcome his hesitations.

Second, a salesman must know his goods. As it is a law of nature that no two things were created identically similar, so it is a law of salesmanship that, as no two buyers have the same temperaments or points of view, they can not or should not be approached in the same fashion. The successful salesman realizes this fact and governs his acts accordingly. All of which means he must be a student of human nature, must eliminate from his own mind all personal likes or dislikes, and be able to analyze and accept his prospect impersonally.

He must ask of himself and answer these questions: "What is the man's natural disposition? I will adapt myself to it. What are his whims? I will humor them. What are his idiosyncrasies? I will condone them. If he is impatient or his temper is ruffled I will calm it with my good nature or a jolly sally. I

POTTERY AND GLASS

will accept a cool reception or a caustic retort with good grace, and all this and more if necessary, until his mind and heart are mine and I can reap the profits from the proposition I have all the time been presenting."

All of which is but to say that gradually he will come to know the buyer nearly as well as he knows himself, and by his ingenuity and the unconsciously felt pressure of his good nature eventually will find the breach in his prospect's armor of scepticism or antagonism. By this time he has made his prospect anticipate by reason of his interesting exposition; he has established a point of contact by means of his pleasantness and understanding, and, that accomplished, it is not long before he has reached the point of conviction. A sale follows as a matter of course.

Last of all, the successful salesman must know himself. No matter how familiar he may be with his goods or his prospects, no matter how herculean may be his efforts, he still may be a failure. There may be a fatal defect in his dress, in the manner in which he carries or expresses himself, or in the inflections of his voice, that may cause a slight jar which, nevertheless, is potent enough to destroy the desired and nearly attained harmony.

If a salesman is sure of what his proposition means, of his prospect's general reactions, and of himself, he should have no difficulty. He will not then believe it

has chosen the career for which he is best fitted, let him not wander into the wrong pew.

And, to add just a bit more, the successful salesman should have a general fund of information in order that he can discuss the events of the day intelligently, and in spite of the fact of his ability to "mix" well might be considered by some as an indication of hypocrisy, he must always be ready to deal squarely. If he has gained a man's confidence once it readily will be intrusted to him thereafter.

CHINESE MERCHANTS USING DISPLAY WINDOWS

FROM the beginning of the trade of the port and of the trade of other ports in this part of the Far East stocks have been carried by even the most progressive firms under circumstances which admitted of practically nothing in the way of window display, and often not even the most elementary counter display. Climate has had something to do with the custom, the prevalence of great typhoon storms in Hongkong and South China ports generally leading to a style of architecture which made large display windows impossible, writes Consul General Geo. E. Anderson from Hongkong.

Recent buildings constructed in Hongkong for some of the larger retail dry goods and department stores, however, have made provision for more or less elaborate show windows, and the advantage, not to say the necessity, of such windows in retail trade is becoming more appreciated, and for the first time in the history of such business in this part of the world window displays are becoming an important feature of the local retail-trade situation. The large dry goods and "general" stores are now generally equipped with display windows, and the tendency is even more marked among the Chinese stores, where, although nothing elaborate or unusual in conception in window trimming has been attempted, in many cases considerable skill and judgment are often shown. This is specially true of the four Chinese department stores in Hongkong, where some pains are taken to make this feature of advertising more attractive and more valuable.

The newer of these stores greatly increased the size of the show windows over the usual type prevalent in the colony, and far beyond anything ever attempted in a Chinese establishment. The Chinese are greatly attracted by a well-displayed line of merchandise with suggestive backgrounds or decorations, and it is not infrequent to notice a big crowd of both coolies and the better class of Chinese in front of a window where there is something which is to them, at least, unusual or unique, and this is all the more noticeable in case some mechanical feature is brought into use illustrative of some specialty of the day or season.



Beautiful glazed, royal blue flambé, cup candleholder being shown by Fulper Pottery Co.

necessary to "knock" the offerings of his competitors, an act that invariably reflects on the person who is guilty of so doing, constituting a course of procedure that scarcely ever has been known to pay.

"Every knock is likely to be a boost," and somehow or other one always finds some good fruit on the trees at which boys throw sticks and stones.

Furthermore, when a china salesman is satisfied he



Sections of a Kalem film portraying the manufacture of cut glass in the factory of T. G. Hawkes & Co.

Popularizing Cut Glass through the "Movies"

THE thirst for "inside information" whether it be along business or educational lines is a strong characteristic of the average American. They are eager to be "in the know," and will greedily absorb the fundamental principles of any industry in order that they may be in a position to discuss the matter intelligently with others. And this is just the reason why the exploitation of industrial films is opening up a large field of publicity to the manufacturer of pottery and glassware.

The manufacturing processes, of both pottery and glass, has been treated time and again in the columns of the trade journals to educate the retailer so he may be in a position to know the best selling points of his goods, but the general public could never know of the processes of production through which a commodity like glassware passes were it not for the motion picture machine.

"Isn't it beautiful? I wonder how they make it," are remarks constantly heard in every store where cut glass is displayed. The merchant and his sales force through careful study of the trade journal can explain away any doubts that the prospective purchaser may have. However, this is unnecessary when the customer has an intimate knowledge of the ware such as the film can portray, with a result that sales

are made quicker, which means a saving of time and, therefore, of money to the dealer.

The interesting features of the cut glass industry and the nation-wide popularity of the ware has been realized by the Kalem Company, film producers, who have recently released a film portraying the process of making cut glass, from the blank to the finished ware. The film is now being shown all over the country and has met with instantaneous success. This film, sections of which we reproduce above, was taken in the shops of T. G. Hawkes & Co., Corning, N. Y., and shows in detail the design being sketched by the artist, the marking of the blank, roughing or making the first cut, smoothing, engraving and polishing. A particularly interesting section of the film shows a part of the shop with the long rows of frames, whirling wheels and rapidly working cutters.

Aside from its great educational value, the industrial film must be considered as a strong medium to reach the general public. The insertion of a trade-mark is needed to impress upon the public the importance of buying a special make, however. Already several agencies have been established to handle this class of business. They control a string of theatres and the film is shown for a given number of times, their business being similar to that of the general agency.

News from the Glass Houses

A Column of Short Notes of Business Affairs in the Different Factories

Connellsville, Pa.—A contract has been awarded by Ripley & Co., of this place, for the erection of another fifteen-pot furnace and the work is already under way. This will increase their capacity materially. It is the intention of this company to place a line of needle etched ware on the market in the near future. The former suite of offices in the House Building, Pittsburgh, will be discontinued and a business office only maintained in the Park Building, Fifth avenue and Smithfield street, Pittsburgh. The company have placed their line in Philadelphia with H. B. Foster, 1333 Arch street, and with Howard Bokee, 129 Baltimore street, Baltimore, Md.

* * *

Tarentum, Pa.—It is the intention of the Tarentum Glass Co. to place a complete line of lighting glassware on the market in the near future, at which time many new numbers will also be added to the regular line now shown. R. C. Jones is now covering the middle west with the company's lines.

* * *

Moundsville, W. Va.—A number of glassmen are interested in the project of bringing another glass plant here. An option has been secured on three acres of land. The capital stock of the new company will be \$100,000 and the Moundsville business interests are asked to subscribe to \$15,000 worth of the stock. From present plans the factory will give employment to about one hundred and forty people.

* * *

Wheeling, W. Va.—Several proposals to take over the plant of the Wheeling Tumbler Co., located in North Warwood, have been made recently, but as yet no definite action has been taken by the company. The Industries Committee of the Board of Trade have given an extension of time in order that the company may effect a sale or a reorganization.

* * *

Anderson, Ind.—The plant of the Wright-Rich Cut Glass Company was closed down last month and it is doubtful if they will again resume. The lower floor of the factory is now being utilized for the manufacture of iron fence posts by George Wright, Hunter Richley having entered the advertising business.

* * *

Wellsboro, Fa.—The former plant of J. Hoare & Co., operated as a branch of their Corning, N. Y., headquarters, has been taken over by a new concern recently granted papers of incorporation. Harry J. Millspaugh, for many years with T. G. Hawkes & Co., and John S. Hoare having incorporated for \$10,-

000 as John Hoare, Inc., to operate a cut glass plant here. Mr. Hoare is a grandson of John Hoare, the pioneer in the cut glass business at Corning, and for ten years past has been in charge of the Wellsboro plant. The new concern has no connection whatever with J. Hoare & Co. The plant is equipped with fifty-eight frames.

HAMILTON

STANLEY MILLS & CO.

LIMITED.

HAMILTON

FEBRUARY SALE OF DINNERWARE

This Tea Pot Given Free

A handsome teapot in the design shown here, given free with every dinner set at ten dollars or over. Tea Pot cannot be purchased separately.

We Pay the Shipping Charges

All complete 97-piece sets, will be shipped to any address in Ontario (East of Fort William) without extra charge. WE GUARANTEE SAFE DELIVERY OF COMPLETE DINNER SETS.

97 Pieces

\$10

"Gloria" Johnson Bros.

We consider this the finest \$10.00 dinner set in America. The decoration is of artistic garlands of dainty roses, the idea for which came from France. All edges and handles have gold lines. OPEN STOCK at low prices as follows:

Baker	20c	Bread and Butter Plates, doz.	\$1.00
Soup Dish	25c	Dinner Plates, dozen	\$2.00
Pickle	25c	Fruit Saucers, dozen	75c
Gravy Boat	35c	Tea Cups and Saucers, doz.	\$1.50
Cream	30c	10 inch Platter	40c
Covered Vegetable	\$1.00	14 inch Platter,	85c

121 Pieces

\$20

"The Carlton" Johnson Bros.

This newest decoration of the celebrated English Pottery which is acknowledged as the one best, combines refinement and durability as never before. You will notice at once the unusually light weight of each piece. You know, of course, that "Royal" Semi-Porcelain is very tough. Add to this the feature of "lightness" and you have ideal dinnerware for everyday use. This decoration is a blue band, broken at intervals with three dainty pink roses—a reproduction of a fine old Limoges service. Besides the regular Stanley Mills composition of 97 pieces we give you your choice of one dozen namikins and plates or one dozen egg cups, also china tea cups and saucers to match instead of semi-porcelain, if desired, at no extra cost. Thus the large set with namikins would contain 121 pieces. February Dinnerware Sale price

A section of a full page dinnerware adv. used by Stanley Mills & Co., Ltd., Hamilton, Canada, recently. This clear open style of illustration and newsy descriptive matter is used by them in advertising cut glass, silver and fine china, also.

GIVE YOUR CUSTOMERS A SQUARE DEAL

THE boss then undertook to explain (to his customer) that when he ran his advertisement in the paper he expected a shipment of the goods advertised, but it had been delayed by the railroad delivering it and he didn't get it in time. "But," went on the boss, "I've got something right here that's even better than the stuff I advertised. I can let you have this for the same price, for I don't want you to leave my store dissatisfied." He then placed before the customer a cheaper article, something he knew to be much inferior to the article he advertised. The customer bought it, for he was ignorant of its value and took the merchant's word for it that the thing offered him as better even than the advertised article was better. Such customers have walked out of the store believing the merchant or his salesman to be perfectly honest, only to find, on talking it over with somebody who knew values, that the article they had bought was stuff that a dealer with a good name ought to be ashamed to offer for sale.

10

Pottery, Glass and Brass Salesmen Hold Twenty-Second Annual Banquet

WITH appetites sharpened by a delayed start, during which time old acquaintances were renewed and new ones made, nearly three hundred members and invited guests of the Pottery, Glass & Brass Salesmen's Association sat down to what is conceded by the oldest members as the greatest of the twenty-two annual banquets in the history of the association. The great north ball room of the Hotel Astor, Broadway and Forty-fourth street, New York, was appropriately decorated for the occasion, and the committee, to whose activities the success of the evening were due, saw to it that every one was properly taken care of throughout the evening.

Arrayed in their evening togs, the knights of the road and their associates in pottery, glass and brassdom presented a most imposing appearance as they arose to join in singing the opening chorus. While the waiters were busy supplying the demands of the inner man, the hum of neighborly conversation and good fellowship greetings filled the hall, interspersed throughout the courses with popular songs, all joining in the chorus.

Such things as *Mignons d'Agneau de printemps*, *Havanaise*, with *Pimentos farcis* and *Haricots verts aux fines herbes* on the side, held no terrors to the traveling man, or for those who don't hit the road, for that matter, and each course as it was served was thoroughly enjoyed by all and voted the greatest ever. The *Café Noir* was reached at exactly ten o'clock, and after repeated calls Henry Witte, of Bawo & Dotter, Ltd., was honored with the first toast.

President Edward F. Anderson, of the association, was thunderously applauded when he arose and greeted the diners. He then introduced Leo Helzel, formerly solo tenor in the Court Theatre, Weisbaden, Germany, stating that Mr. Helzel sang for pleasure and sold crockery for a living. His rendition of the Prize Song, from the *Meistersinger*, by Wagner, was perfect and equal to the efforts of our best operatic stars.

Mr. Anderson then addressed the association, stating it was a great honor to have been elevated to the presidency of the Pottery, Glass and Brass Salesmen's Association. He has held similar office in social and political organizations, but here it was a singular honor for a body of young men to elect an old has-been to their head. He asked for boosters, and for support in building up the association, as he believed the ranks could be increased to one thousand members by a united effort. Mr. Anderson further stated that he trusted his administration would be as successful as his predecessor's had been. In closing his remarks the

toastmaster introduced the Hon. Frederick W. Donnelly, mayor of Trenton, N. J.

Mayor Donnelly is a fluent speaker and he soon had his audience in rare good humor, so good in fact that he was repeatedly interrupted by hearty applause. His humor and satire were of the first water. He thought it was an odd place for a reform mayor to be, at a traveling men's banquet, and also that it was a hard job for the mayor of a second class city to come over to New York to talk on "Progress of the Age"—but he would try to get away with it, anyway. His Honor stated that he did bring a message of progress, for Trenton was truly following the Wilson policies and is a progressive city. He told of the vast manufacturing interests of the city, its potteries ranking with the country's leaders, and of the great public debts his fellow reform workers had already wiped out although in office but a short time. He was working eighteen hours a day, was right side up with care and was working under the recall, so he didn't know how long he'd last. Mayor Donnelly was strong in his praise for Trenton's progressiveness and stated that the kilns and smokestacks of his city were going in full blast to-night, and just as much as they ever were in the past. He then spoke briefly on transportation and the proposed great inland waterway from Maine to Florida. In this stretch of country there are one hundred and fifty-eight navigable rivers which when connected with ship canals would bring increased business to all the eastern coast.

Former Attorney General L. C. Boyle, of Kansas, was down on the program for a talk on "Cyclones," but the toastmaster announced he had missed his train connections and would be unable to attend.

He then introduced Carl F. Prosch, of Honesdale, Pa., in the course of his remarks saying Mr. Prosch was a credit to the trade, a decorator of glass. Mr. Prosch was warmly greeted and in opening stated that his only claim to distinction to-night was that he was one of them. His reminiscences kept his hearers in laughter continuously and his jokes will no doubt be added to the repertoire of every traveling man present.

The Hon. Joseph Taggart, member of Congress from Kansas, was the next speaker. His address although down on the program as "A Salesman for a Day" did not follow long on that theme, but being a good Democrat he stated he must fulfill his program promises and tell of his early experience as a salesman. He had begged the privilege to sell sewing machines from a relative and had been equipped with a horse, buggy and negro driver. The first house he stopped at was his last, for while he was endeavoring

to show the good housewife the special benefits of this particular machine the horse ran away and, jumping into the Missouri river, was seen no more. He further enlightened the salesmen that while he had never been interested much in pottery he had handled glass—but is now reformed. Congressman Taggart stated he was proud to be from Kansas and if he ever moved he hoped it would be to that terrestrial paradise, New Jersey, told of previously by Mayor Donnelly. Mr. Taggart spoke seriously of the Panama Canal and of the present toll agitation. He outlined his opinion in the matter and concluded his remarks by stating that he believed the Panama Canal will do more for business than all the laws and statutes on the books.

Mr. John J. Miller, of Maddock & Miller, known to every pottery and glass man, needed no introduction and his talk on "Knocks and Boosts" was a characteristic deliverance relished by all. Mr. Leo Helzel again obliged by singing "Che Gelida Manina"—La Boheme, Puccini.

Besides the speakers Mr. R. E. L. Wells, of L. Straus & Sons, and a former president of the association, occupied a seat at the guest table.

It was twelve o'clock before the first of the out-of-town diners left, and when the general assemblage finally broke up it was the consensus of opinion that the gathering had eclipsed all previous efforts of the association.

CREDITORS SEEK BANKRUPTCY FOR TWO SIEGEL STORES

TWO involuntary petitions were filed last week asking that the Fourteenth Street Store, of the Henry Siegel Company, New York, be declared bankrupt.

While the creditors' committee is not mentioned in the proceedings in either case, from a statement given out by Pierre Jay, the chairman, it is evident the step was taken with the knowledge and consent of those who have been working toward reorganization.

Mr. Jay said: "The petitions do not interfere with the plans for reorganization. The committee is still hopeful that a plan of reorganization can be effected if a satisfactory agreement can be reached with the owners of the stores with respect to reduction of the rent."

The petitioners against the Fourteenth Street Store are George Borgfeldt & Co., the prominent china and glass house, Schmied & Rowe, and Theodore K. Bennett & Son.

The petition alleges that the liabilities of the Fourteenth Street Store are in excess of \$300,000.

The allegation also is made that payments have been made to preferred creditors to upward of \$100,000.

In the petition against the Simpson-Crawford Company it is asserted that the liabilities are more than \$1,000,000. There are more than 20,000 creditors.

Judge Hough, in the United States District Court, ordered a public hearing in the rooms of the Merchants' Association in the Woolworth Building on February 19, before George C. Holt, special master in the equity proceedings, at which the creditors and the stockholders are requested to show cause "why an order should not be made directing the sale and other disposition of the assets of the Simpson-Crawford Co., the Fourteenth Street Store, the Henry Siegel Co., Bankers, and the Merchants' Express Co., and also the individual co-partners in the Henry Siegel & Co., Bankers."

TWO MORE FIRMS BEING SUED BY GOVERNMENT

BEFORE the Limoges classification tangle is straightened it seems probable that all the importers of this class of china will be engaged in litigation with the Government authorities, for two more firms have been served with papers during the past week. The latest suits are brought in the Federal District Court, New York, for alleged irregular entry of merchandise in connection with the Limoges classification dispute. The first was for \$121,958.02, against Alfred G. Moment of 25 West Broadway, as the agent here for Porcelaines Limousines, a French corporation, on account of alleged undervaluations of china, entered here between Dec. 1, 1910, and Oct. 1, 1912. The second was for \$21,466.20, against T. D. Downing & Co. of 1 Broadway for shipments entered here between Dec. 1, 1911, and Oct. 1, 1912. Several similar suits have been brought against importers, as there is a disagreement between the Government and the importers as to the rules under which this particular class of china should be classified.

TRAVELING SALESMEN TAXED IN SOUTH AMERICA

TAXES imposed by South American countries on commercial travelers are far from being prohibitive to the average exporter. While various license fees are prescribed by law in those countries, their purpose, as explained in a report just issued by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, is chiefly to prevent unfair competition with local concerns, which are themselves subject to similar taxes. By associating himself with some local firm, the traveler may obtain exemption from all but a few of the more moderate taxes. The rates of license fees and the condition under which samples may be temporarily admitted free of duty in practically all the countries of South America are shown in the report entitled "Commercial Travelers and Samples in South America," tariff series No. 19A, copies of which may be obtained at the rate of five cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C. Stamps are not accepted.



Three specimens of Baron Stiegel glass that offer valuable suggestions to manufacturers of colonial glassware

New York Gets Valuable Collection of Baron Stiegel Glassware—A Pioneer Flint Glass Manufacturer

THE collection of American glassware at the Metropolitan Museum of Art, New York, has been materially increased during the past month or so by the addition of a valuable collection of two hundred and sixty-six pieces of Baron Stiegel glassware. The pieces in many instances are decorated with various colored enamels in a variety of designs, and consists of bowls, vases, bottles, pepper boxes, wine glasses and tumblers; many of the tumblers being in a beautiful dark blue which seems to have been a favorite with the maker. F. W. Hunter, who donated the collection, states in the Museum Bulletin that while Baron Stiegel was not the first American manufacturer of flint glass, he was one of the industry's pioneers and, like many others who have reached the top, was not American born. Registered on the ship's roster as Heinrich Wil. Stiegel, he landed at Philadelphia in 1750. Stiegel was born near Cologne, where glass had been made since the days of the Romans.

Two years later he married and shortly afterward acquired his first success as a manufacturer when he bought an interest in an iron furnace and manufactured a line of wood stoves. He branched out and was soon specializing in castings of various kinds. In 1762 he purchased an interest in over 11,000 acres of fine mineral lands, part of which included the small settlement of Manheim, Pa. Perhaps some old glass blower of Cologne had first planted the desire in the boy's brain—he was determined to be known as a glass manufacturer as well as an iron master. Indeed, he was soon so describing himself, preferring the designation to the "iron master" of earlier deeds. The account books of Charming Forge, one of his iron enterprises, show that he drew money for a trip

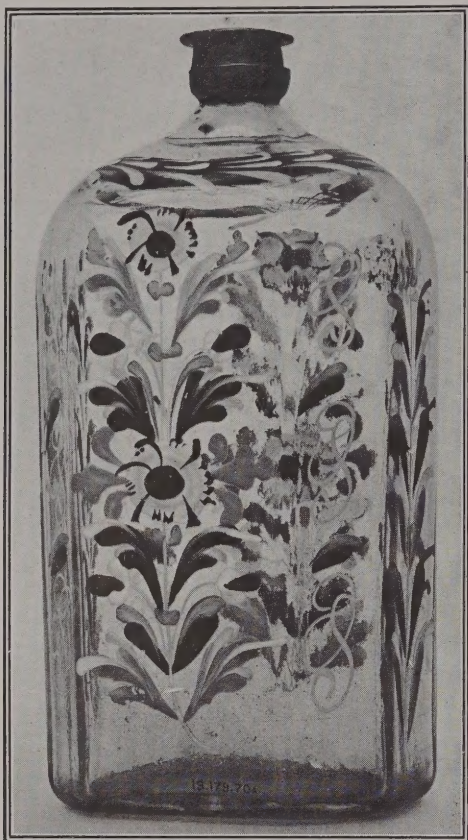
to England (1763-1764), where he visited Bristol and engaged English as well as German glass blowers to come to Pennsylvania.

The experimental stages of his glass manufacturing were carried out at Brickerville between 1763 and 1765, while the large Manheim factory was in course of construction, the bricks being imported from England and hauled from Philadelphia to Manheim.

The Wistar glass works had been established at Wistarberg, in Salem County, South Jersey, by Casper Wistar in 1739; and continued in operation under the founder's son Richard Wistar until 1781. They were the only local rivals worth Stiegel's consideration; and they turned out an excellent general quality, as well as some very beautiful specimens, of glass. But the factory had been started with the aid of Dutch blowers from Rotterdam, and even after the advent of German workmen, its finished products showed the heavy treatment of the Dutch style. And Stiegel, determined at all costs to excel, met the conditions that faced him by a working combination between skilled German blowers and the far-famed Bristol workmen.

Stiegel's Manheim works were completed in 1765 and Manheim grew rapidly. The factory's wares found markets in Lancaster, York, Baltimore, Philadelphia, New York, and Boston, in which latter place the products of the establishment were eagerly sought after and much appreciated. In 1770 Stiegel purchased the Stedman brothers' interests from Isaac Cox of Philadelphia and became sole owner. The town prospered. The Glass Works alone employed thirty-five blowers. The factory became a splendid investment and brought wealth and fame to its founder. Stiegel, in writing to a friend, said it brought him an income of £5,000.

The Manheim works turned out a fine grade of window glass, sheet glass, bottles of all sorts, funnels, water lenses (for use as lamp reflectors), barometer tubes, retorts and general druggists' and chemists' spe-



Early American bottle, made by Stiegel, decorated in various colored enamels. One of the pieces secured by the Metropolitan Museum.

cialties, flasks, measures, drinking glasses, tumblers, flips, rummers, salt cellars, pepper cruets, sugar bowls, creamers, pitchers, dishes, bowls, vases, scent bottles, and toys. It turned out "cotton stem" wine glasses which rivaled the famous Bristol examples. It made all these things in flint (so-called "white" or colorless) glass; and some of them in light green, deep emerald, olive, wine, amethyst, and blue—the latter, being the favorite color of the German emigrant, predominating. It also made flint articles "flashed" with a thin coating of opaque white, and various articles variously bicolored—flint and blue, blue and opaque white, and flint and amethyst. Moreover, skilled engravers and enameled were employed, rivaling the Dutch, German, Swiss, and Bristol workmen; and enameled mugs, steins, glasses, and cordial bottles were produced, as well as engraved bottles, glasses and flips. The aesthetic enthusiasm of the owner seems to have communicated itself to his workmen and the costlier and more decorative output of the establishment ran rapidly up a steep incline toward distinction.

A few of the distinguishing characteristics of Stiegel glass, over and above the high structural tension

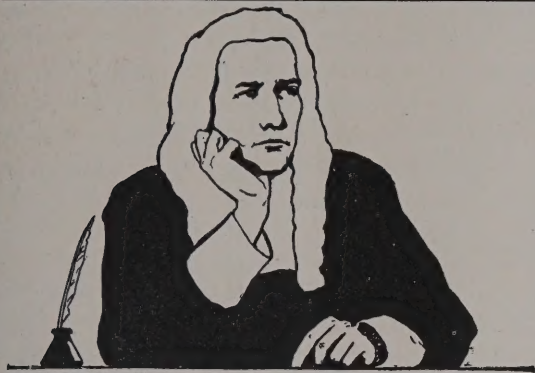
and resultant resonance and brittleness characteristic of all early flint glass, are a nice taste and discrimination in the use of essentially beautiful and artistic patterns, a sound sense of form and a consistent adherence to pure lines in the designing of its shapes, a general lightness of weight and a habitual thinness of texture, a beautiful brilliancy of surface and a remarkable uniformity of color; and, finally, a quality difficult to define, yet once found never to be mistaken or misprized, a quality especially noticeable in those endlessly varying individual specimens of a few characteristic shapes and decorations, where the condensed pattern was impressed upon the glass in a small pattern-mold and the article then blown by hand in the open air, a quality that it is perhaps only possible here to call the spirit of the handmade in its distinguishing Stiegel incarnation. Measured by the forceps, these hand-blown pieces are all asymmetrical; measured by the subtler micrometer of our responsiveness to vitality and beauty, many of them approach perfection.

But though his ultimate place in American history was not to be conditioned by his eccentricities or his lavishness, his personal downfall was due to them. In the latter part of October, 1774, his widespread campaign of acquiring real estate with borrowed capital resulted in financial failure and he was imprisoned for debt. He was released, stripped of all his wealth, and Robert Coleman, who had rented the Brickerville plant for seven years at an annual rental of £450, appointed him—at once an act of kindness and an irony of fate—foreman of Elizabeth Furnace.

The beginnings of the manufacture of glass are shrouded in impenetrable obscurity. And the end of Baron Stiegel is like the beginnings of the art he loved: his body lies in an unknown grave.

CERAMISTS TO MEET IN WHEELING THIS MONTH

THERE is every indication that the annual meeting of the American Ceramic Society, to be held in Wheeling, W. Va., on February 24 to 27 inclusive, will be largely attended. The central location of the city, amid the West Virginia and Ohio potteries, was greatly in its favor when the proposal of the Chamber of Commerce of New Orleans, La., was discussed. A large number of papers are expected to be read and if they prove unexpectedly large the single section plan will again be tried. The nominating committee have handed in the following ticket of officers for the ensuing year: President, C. W. Parmlee, New Brunswick, N. J.; vice-president, D. T. Farnham, Seattle, Wash.; secretary, E. Orton, Jr., Columbus, Ohio; treasurer, Herford Hope, New Brighton, and trustee, G. H. Brown, Pittsburgh. A number of proposals for membership will also be voted upon.



Practical Law for the Buyer and the Seller

A department devoted to a discussion of the various legal matters that are constantly confronting the man in business; opinions rendered are based upon actual decisions.

Written by Elton J. Buckley.

The Use of Garnishment Proceedings for the Collection of Money

IN answering the following letter, written from Auburn, Ind., I can say something about the value of the proceeding which the laws call "garnishment" in collecting money:

"Dear Sir—Please advise how to go about collecting a debt under the following conditions: I am a wholesaler and retailer and have a claim against a retail dealer of a nearby city which he practically defies me to collect. He has a stock of goods and fixtures which would probably bring no more than he is entitled to under the exemption laws, so he is sitting down waiting to see what I will do. Is there anything I can do? I hate to let the man beat me, but at the present time I see very little chance of doing anything else. I would say that the claim amounts to a little over \$200. Please do not use my name if this is printed.

"Respectfully yours,"

There is always a chance that a creditor in this position may be able to collect his money by the use of garnishment proceedings. Every State in the Union has a law allowing money due from A to B, to be garnished in the hands of A by C, whom B owes. Sometimes it is called a garnishment law, sometimes an attachment law, but under some name a statute of this character will always be found on the State statute books. It is a godsend to creditors—I have seen thousands of dollars collected through its use that would otherwise have been lost.

Where you have a debtor, especially one who is in business, and he seems to have nothing in his own name except stock, fixtures and other personal property which would about equal the sum allowed him under the exemption laws, it is usually safe to assume that he, too, has customers indebted to him. Attach the sums owed by those persons and in many cases you have your claim safe. Every retail dealer except one doing a strictly cash business, can be gotten at in this way.

So, in the same way can a *retailer* get at some customer who owes him money, though with less chance of success, because a consumer is less apt to have people owing him than a merchant. Still, almost everybody usually has *some* money owing to him, and a little shrewdness exercised in smelling it out will frequently yield good returns.

I have a case in mind where the debtor was a retail dry goods dealer. He was indebted to his jobber in about \$3,000, and had become very indifferent to the account, as he had only a stock and fixtures which at forced sale would not have brought more than the fairly large State exemption. The jobber finally demanded payment and was ignored. He employed a lawyer in the debtor's town, sued and got judgment. At the psychological moment the debtor filed a claim of exemption, and under this an appraisal was made and practically his entire stock and fixtures were set aside for him as exempt. This was precisely the way the debtor had figured it all out—none of his other creditors were pushing him, and there could therefore be no bankruptcy proceedings—but he forgot one possibility. The setting aside of the stock and fixtures exhausted the debtor's claim of exemption, and left the jobber free to take the whole or anything more which he might turn up. The local attorney for the jobber was well acquainted with everybody, and it was an easy matter for him to compile a list of the dry-goods man's chief credit customers. This was done, and an attachment execution was issued against every one, garnishing the money which they owed the retailer and ordering them not to pay it. Altogether about \$650 was seized in that way, with more in sight, when the retailer capitulated and made a satisfactory arrangement for settlement. This gives some idea of the possibilities of the proceeding.

Naturally the debtor's bank account can be made the subject of the same sort of attachment execution, as can any money or property belonging to him, but in another's hands. In some States wages due can be attached also, but these States are in the minority; in most States there is no attachment of wages. Under

(Continued on page 22)

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

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KNOW—AND
GROW.

Knowledge is a club that will drive business along the road of success. To change the metaphor: Knowledge will iron out many of the difficulties that dot the path of commercial progress. It is the one thing that a competitor cannot pilfer. It is the foundation of all enterprises, and upon it are built reputation, probity and every other virtue and character that promulgates the welfare and energy of commercial life. The man who knows makes business grow. Every man, unfortunately, cannot be at the apex of the trade he works in, but every man, fortunately, can advance much higher than the plane on which he now rests—if he employs his opportunities aright and makes use of the chances that are offered him.

Books can tell us the technical details of every trade and business, and experience can teach us the traps and pitfalls to avoid—but the knowledge acquired in either way is futile if we are doing business within a circle of competitors who are years ahead of us. We must live in the day in which we work, and we must use the conveniences and advantages which that day offers. What we do ourselves, or what our neighbors perform is of little value—in advancing our progress—we must have an appreciation of what the trade is doing universally, not here and there, but everywhere. And the trade magazine, in a concentrated and convenient form, is the practical means to this end.

Just imagine the amount of power a general has who views a battle from the mountain-top. His is the chance to discover the best ways to manoeuvre, the best breastworks to erect, the best times to advance, and the proper means of attack. He holds, as it were, the vitals of the situation in his hands. And in analogous manner from a similar coign of vantage the reader of a trade magazine views the struggles and battles of the field in which he works. Spread through its pages are the manoeuvring policies of countless merchants everywhere, and his it is to decide and select and to adopt the method of progression which, in the face of contending forces, appears most advantageous.

The ability to succeed is not inherent in any one—it is a matter of development and adaptation—and the man who is better fitted through learning and perspicacity, has within him the rounds of a ladder which lead to higher things.

In stimulating and developing these factors lies the function of the trade magazine. It contains no miraculous receipts for success, or marvelous plans for developing and increasing business, or fantastical suggestions for getting a competitor "on the hip," it merely presents the "things that be" as they are, and it is left for the reader to use and adapt them in whatever proportion they deserve.

THE IMPORTANCE OF SQUARE DEALING

MISTAKES are bound to occur, even in the business houses which have the best systems possible to secure. So when an error has been made by the manufacturer or jobber, the retailer should not fly off the handle and take it out on the house. Look upon the salesman as your friend, see that he gives you a square deal, that he attends to your complaints in respect to goods opening up wrong, that he notifies the house and finally adjusts your complaint. That is the only, and by far the easiest and most equitable way to adjust claims.

Give your house a fair show and they will make good. They have every reason for satisfying you and none whatever for creating dissatisfaction. Often business men fly in a rage when an error has been made, and promptly throw their trade to another house. The other fellow may not be able to handle your goods to suit you—and then it may be a question of going back to the first man, a humiliating experience which more than one merchant has undergone.

If you decide to change houses, do so after your grievance has been settled, either one way or the other, and then you are in a better position to make a proper selection.

Every retailer makes mistakes, not intentionally, and he feels that his customer is unreasonable if an opportunity to adjust the mistake is not given him. And he should accord the wholesaler the same opportunity.

Practical Science Department

Edited by Prof. Charles F. Binns

Glazes without Lead How to Compound them and their value

THIS IS THE SECOND OF A SERIES OF ARTICLES ON THIS TIMELY SUBJECT WHICH JUST NOW IS ENGAGING THE ATTENTION OF MANUFACTURING POTTERS EVERYWHERE.

Written especially by the editor of this department.

IT was stated last month that it was necessary that the greater part of a leadless glaze should consist of fritt. The reason for this was also given, namely, that most of the fusible ingredients other than lead compounds are soluble in water and therefore must be fritted. Fritt is used in most glazes, but the general practice is, or has been, until recent years, to use as little as possible on account of the expense. This same consideration led to the exclusion of all substances except boric acid and flint from the fritt with the consequence that the well-known soluble fritt was in common use. This subject has so often been discussed in print that time will not be spent upon it now. It must be pointed out, however, that the practice by which this fritt is made, namely, in saggars in the kiln, has prevented any great progress in the producing of fritts, because in very few factories are proper fritting facilities to be found. Obviously a very fusible fritt cannot be made in saggars. Not only is there the danger, almost a certainty, that the fritt will leak through the sagger and be lost, but a fusible fritt is also a volatile fritt. Boric acid, especially, is very volatile and much of it is lost in the long, slow fire and slow cooling.

Every factory should have a small furnace suitable for making fritts. Such a furnace is not difficult to build. A simple hollow square of fire brick with an open arch beneath will suffice. If coal is to be used, of course a fire box and chimney are necessary, but if compressed air and gas are available neither of these need be provided. A crucible with a hole in the bottom is set in the furnace and an opening is left in the crown of the arch. In this way a continuous stream of fritt can be melted and caught below in a vessel of water. The crucible need not be large for, as long as the mixture is fed in at the top, the fritt will run through. In this way a large quantity can be prepared in a short time. The crucibles are easily made by the sagger maker. All that is necessary is a cone-shaped drum of the proper size, or, if preferred, they can be molded and jiggered. The makers of the Revelation Kiln sell a small fritt furnace which is fired with kerosene and which does good service.

A furnace which will do this work is absolutely indispensable if one is to experiment with leadless glazes for, as has already been pointed out, in such a glaze, fritt must be the most fusible part of the mix. With a free-flowing fritt such as this, the ordinary fritt kiln

is not necessary. In fact, it would be almost as hard to prevent such a fritt from passing through the brick bottom as it is to prevent it from leaking through a sagger.

Following the line suggested in our last issue, some results have been obtained in the laboratory of the writer which promise very well. In the English "Pottery Gazette" of September last, there is an article translated from "Sprechsaal" and entitled "Studies in Leadless Glazes," by Tafner. In this several recipes are given, some of which have been tried out. The following is one of the best:

Nitre, 11.
Cryolite, 9.
Borax, 47.
Flint, 50.

This is fritted at a low heat. It runs quite freely at a fairly good red, about the temperature of a decorating kiln. The fritt, as given above, melts to 89 parts and to this 5 parts of china clay and 5 parts of Ball clay are added for the mill batch. This glaze melts to a clear smooth surface at cone .010, which is away below any temperature used in this country for glaze burning. This fact makes it possible to add flint and more clay if desired, and so to adjust the glaze to the body so as to prevent crazing. The remarkable point about this glaze is that it contains no lime—a distinct novelty—the unsolubility being secured by the cryolite which also causes the great fusibility. The author of the paper from which this is taken contends that lime greatly hardens the glaze. He points out, in fact, that the addition of only four-tenths of one per cent. to such a glaze raises the melting point about four cones. This glaze has not yet been tried over colors, but there is no doubt that a good range of colored glazes might be made from it.

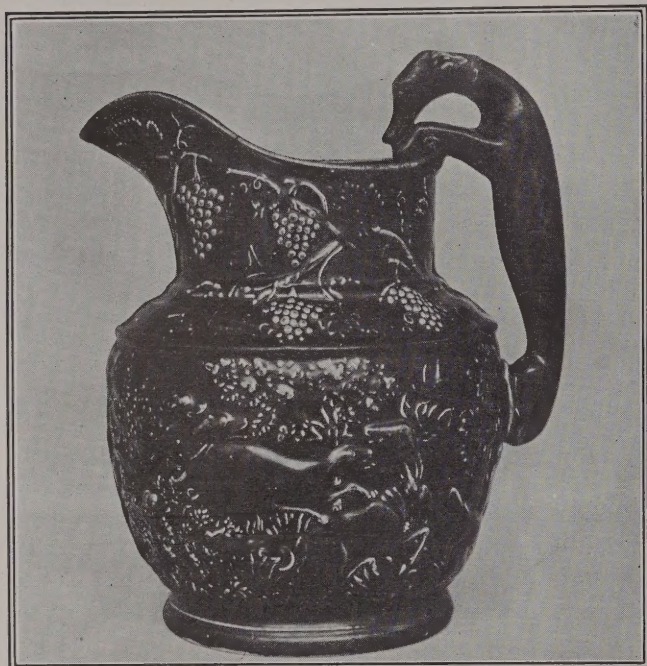
These facts are stated in order to encourage those who are disposed to experiment along these lines. Low fusing fritts can undoubtedly be made from these ingredients, borax, soda ash, pearl-ash or nitre, cryolite and flint, but they cannot be properly melted in the long, slow fire of the kiln. It is surely worth while, then, to construct or purchase a small fritt furnace in which such work as this can be carried on. It is not to be expected that a first trial will produce a glaze free from crazing or from some other defect, but ceramic knowledge has reached a point at which one

need not be discouraged if some trouble makes its appearance. Every trouble has a cause and the various causes are now well known, so that the application of a remedy is not difficult.

(To be continued.)

METROPOLITAN MUSEUM GETS QUAINPITCHER

AMONG the recent ceramic accessions displayed at the Metropolitan Museum of Art is an excellently preserved specimen of the brown glazed ware manufactured by the United States Pottery at Bennington, Vermont, between 1846 and 1858. The speci-



Brown glazed jug recently acquired by the Metropolitan Museum of Art—A popular household article in the early Forties.

men, a gift of Mrs. Russell Sage, is a generous sized pitcher of the kind known to collectors as hound or hunting pitchers, derived no doubt from the crouching greyhound which forms the handle and the well executed scene in relief around the body, showing a stag attacked by hunting dogs. The shape and ornament of these pitchers were adopted from English models of slightly earlier date, but the honest and skilful pottery and the exceptionally rich glaze characteristic of Bennington ware give the American product an advantage over its foreign contemporaries and distinguish it from all other early native excursions into the field of decorative art.

The pitcher given the Museum by Mrs. Sage was probably modeled by Daniel Greatbach, who came from a family of noted English potters, and, it is said, at one time a modeller for the Ridgways, of Cauldon Place, England. Greatbach previous to his connection with the Bennington pottery was with the old American Pottery Mfg. Co. at Jersey City, where

he designed a great number of ornate pieces. Here also a smaller though less ornate pitcher similar to the Museum piece was produced and enjoyed great popularity for over half a century, its quaint shape and ornamentation endearing it to the housewife of the early Forties. The old Jersey City plant was first established in 1825 and was reorganized in 1833, when it gained fame as being the first pottery in America to use the English method of transfer printing. The plant continued to operate until 1892, when it passed into other hands, and the old molds were carted away and used to fill in the meadows.

The United States Pottery at Bennington commenced making yellow, white and Rockingham wares in 1846 and later on a line of parian ware. This ware was decorated with raised figures in white and some times on a blue ground. The factory was closed in 1858 and the buildings finally torn down.

Among the Retailers

A short column of notes from the retail trade.---New concerns and Changes in the old.

THE firm of Roantree-Weisenhorn China Company, Quincy, Ill., have changed the firm name to the Roantree China Co., owing to the withdrawal from active business of William Weisenhorn. The firm was organized about a year ago upon the dissolution of the Sohn, Ricker & Weisenhorn Co. The retiring merchant has been connected with the china and glass business for the past twenty-three years, and upon seeing the business reorganized upon a firm basis decided to retire. The new officials are: George C. Roantree, president; W. T. Duker, vice-president; Carl P. Pfaff, secretary and treasurer. Directors: H. M. Swope and Edward T. Sturbinger.

Frank Potter, Patchogue, L. I., proprietor of a crockery and novelty shop, has made an assignment for the benefit of his creditors. It is understood that the local bank is named as the preferred creditor.

A. A. Vantine & Co., dealers in Oriental goods, for many years located on Broadway, near Twentieth street, New York City, removed to their new building at Fifth avenue and Thirty-ninth street on February first. The new location is better suited for the class catered to by the Vantine store, and since opening on the Avenue the store has been crowded daily.

Mannheimer Bros., St. Paul, Minn., have closed a deal whereby they acquire property by lease for the erection of a new store which will rival the establishments of the large eastern houses. The business was started in a small way in 1871 and has grown steadily. A corporation was formed in 1903. The new site has a frontage of three hundred feet and is one hundred and fifty feet deep.

The Biltmore—New York's New Hotel

CHINA AND GLASSWARE SERVICES DESIGNED TO HARMONIZE WITH THE INTERIOR DECORATIVE FURNISHINGS. ROSENTHAL CHINA USED THROUGHOUT

JUST ten months after the steel workers began bolting down the columns of its foundation and stringing cross girders for supports, the Biltmore, the newest and latest of New York's great hotels, and the only hostelry in that city which is virtually part of a railroad terminal, is open to the public. And yet, in spite of the record of construction, nothing in the building, either architecturally or decoratively, has been slighted, and the Biltmore stands now a monument to the ingenuity of present day engineering and a model of first-class hotels.

The Biltmore is a modern fireproof structure, erected on a lot 215x200 feet. It has a total of 26 stories and a pent house, with two additional stories below the street.

The exterior of the building is a granite, limestone, brick and terra cotta. The entire treatment of the exterior is of a modern adaptation of Italian Renaissance architecture.

There are three entrance vestibules to the building; the principal one is located on Forty-third Street and the other two vestibules are located on Vanderbilt Avenue. And what is of more interest to the traveling man there are direct entrances to the hotel from the Grand Central Station, thus effecting a considerable saving in time and carriage fare.

Inside the hotel is a wonder of magnificence and splendor. The decorations throughout are of the

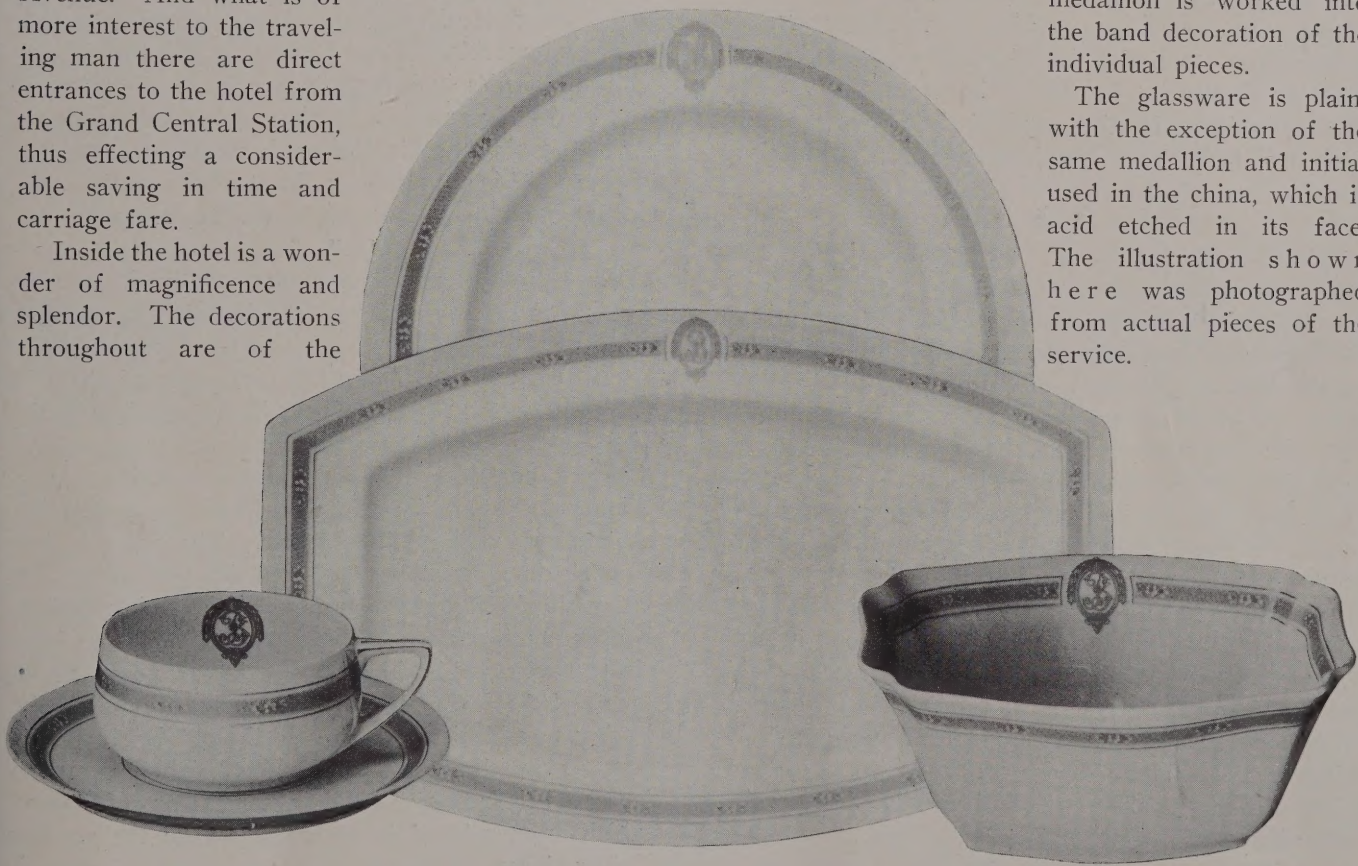
modern renaissance type and nothing has been spared to make the hostelry second to none in the city.

The main dining room is entirely in marble and bronze, in the Italian Renaissance style. The ceiling is beamed and panelled in gold and white. The furniture, which it is interesting to note is the only wood in the room, is oak, and the hangings, designed with Renaissance details, are in deep red. This room, it is worth remarking, was included in the hotel more as a feature to be a background for special gatherings and parties in the evening. Because of its somewhat cold appearance and classical type, it is not as popular during the day as are the grill and other eating rooms.

It is interesting to note, in speaking of the interior fittings, that all the china table service and glassware were ordered and delivered through Graham & Zenger, Inc., New York. Both services are from the popular Rosenthal line carried by the firm, and the delivery, it is said, is the largest ever made to any hotel. The table china is white with decorations in blue and designed with a motif in keeping with the Renaissance feeling of the room. The initial of the hotel in a neat

medallion is worked into the band decoration of the individual pieces.

The glassware is plain, with the exception of the same medallion and initial used in the china, which is acid etched in its face. The illustration shown here was photographed from actual pieces of the service.



The beautiful Rosenthal china service of the Hotel Biltmore. This, as well as the glassware and other china used by the "Biltmore," was furnished through Graham & Zenger, Inc., New York.

Lamps, Lighting Fixtures, Shades and Art Metal

STYLES in illuminating devices, as well as furniture, are continually changing. Whether this is due to a desire on the part of the manufacturer to create demand from season to season is hard to say, but it probably is not. Ever since the days of the Civil War there has been a gradual change in styles of home furnishing and naturally the lamp and fixture manufacturer has followed along in the path of progress for better things. The old days of the oil lamp did not reveal much in the way of artistic decoration, but with the event of gas, manufacturers, in order to keep up with the home furnishing trend, exerted themselves and, in consequence, some really decorative work made its appearance. Naturally the glass manufacturers followed suit, and shades and globes that were in harmony with the interior furnishings made their appearance. The trend in house decoration to-day is toward the early English styles, and the lamp and fixture manufacturers are now showing remarkable reproductions of early period styles adapted to modern electric lighting that are a joy to the home furnisher. The change has been for the best, and shows that the lamp industry, in both its metal and glass branches, is a most progressive one.

* * *

The New York office of the Pittsburgh Lamp, Brass and Glass Co. was recently awarded the contract for the lighting glassware of one of New York's newest skyscrapers. Competition was keen and the test severe, as the glass is to be used for semi-indirect gas installation. The local salesrooms are showing a new line of translux ceiling bowls called the "Dolphin," in sixteen-inch size, a marble-like glass with bas-relief decoration. Two new lines are expected in a few days which will make the range of ceiling bowls for indirect lighting systems one of the most complete on the market. The ever-popular line of Bungalow lamps continues to hold its selling qualities, several new decorations in both the ten and twelve-inch sizes having been recently added. Old ivory, now a popular finish everywhere, is shown on a line of portables with imitation of silk glass shades. These shades are made in a great variety of patterns almost every decorative fabric being reproduced.

* * *

The continued popularity of reed and other wicker furniture has created a strong demand for lamps of

similar structure, and while several lines have been shown in the local market by manufacturers, S. Siper, of the Crown Novelty Company, is the first of the lamp men to take on a line of this ware in conjunction with his metal lines. The new line is from the factory of a large Michigan concern and embraces a full line of reed portables and floor lamps for electric lighting. The ware is shown in a variety of finishes and can be had to harmonize with the interior furnishing of any particular decorative scheme. The shades are in many instances lined with silk and cretonnes which tend to throw a soft diffused light. In addition to his new lamp line Mr. Siper is displaying the aluminium novelty line of a large factory.

* * *

One of the finest assortments of silk shades in the market is to be found at the new home of L. D. Bloch & Co., New York, where the greater portion of the second floor is devoted to lamps, porcelain, wood, glass and marble. This display of porcelain bases with silk shades in harmonizing colors and styles, as well as the big array of hand-carved wood standards for both table and floor lamps, is worth the attention of every visiting lamp man. Most of the shades, fabric, are made in the concern's own workshop.

* * *

Many distinctive designs in the vase-kraft ware of the Fulper Pottery Company are included in this season's display of lamps and lighting fixtures. The beautiful glazes so familiar to the lover of the odd things in pottery are employed in the making of the lamp bodies, and where heretofore they have been shown in portables only the line now contains a large collection of semi-direct ceiling bowls or luminaries, chandeliers, wall luminaries, etc. The portable line is made in a great variety of styles and glazes for use with oil, gas or electricity. A charming antique hall or porch lantern in mission matte, with modeled rivets, straps and buckles is exceptionally popular with lovers of the Colonial style, as it should prove just the lantern to add distinctiveness to the old fashioned entrance when hung from a bracket. They have also increased their line of boudoir, cabaret or cafe lamps, which are produced in several styles in the popular Fulper glazes.

* * *

Dealers everywhere read POTTERY AND GLASS.



Business and Personal Items About Prominent People in the Different Branches of the Trade

THE Pittsburgh Lamp, Brass & Glass Co. have announced several changes in their sales force.

Richard M. Peare, formerly with the Art Metal Works, Newark, N. J., has been engaged to take charge of the Chicago office; R. E. Larzelere has been transferred from Buffalo to the Boston district; Henry Scott, formerly covering Indiana, succeeds to the Buffalo district and Fred Long will cover Indiana in addition to his regular territory in Illinois. The southern states will be covered from the St. Louis office by George F. Faulke and Herman F. Lariz.

Emil C. Bronnum, representing the Royal Copenhagen Porcelain Co., arrived from abroad the latter part of January and for the present is making his headquarters at the New York office. As is his usual custom, Mr. Bronnum will visit the trade in the principal cities before returning to the factory.

Otto Goetz, the New York importer, has been abroad since the middle of January visiting the various European markets. He is expected back in March.

Max Strensch was another of the European travelers to get an early start, sailing on the *Kaiser Franz Joseph* to Naples last month. After a stay in Italy he will spend two months going over the china and glass markets of Austria and Germany.

H. Wallenstein has succeeded F. C. Wyckoff as assistant buyer of dinnerware lines at the Greenhut-Siegel Cooper store, New York. He was for some time past with Hahne & Co., Newark, N. J., in a similar position.

J. Guy Hawthorne, head of the china and glass department of Jordan-Marsh Co., Boston, is at present abroad on his annual buying trip. He will visit the various markets, including the Leipzig Fair.

W. G. Benedikt, china and glass buyer for the L. Bamberger Co. store, Newark, N. J., sailed for Europe last week. He will visit the marble works in

Italy before working the German, French and Austrian china and glass districts.

Joseph Moore, for many years china and glassware buyer with the A. D. Matthews Sons' store, Brooklyn, N. Y., resigned his position the latter part of January. Andrew Leslie, formerly in charge of the housefurnishing goods department, has succeeded to the position. Jacob Stein remains as assistant.

W. R. Amidon, of the Mitchell-Woodbury Co., Boston, sailed for Europe on the steamship *George Washington* late in January. He expects to remain abroad at least three months.

John G. Anderson, formerly a prominent figure in the New York glass trade, was a guest of the Metropolitan Hardware Dealers' Association, at their banquet at the Hotel Astor last month.

L. S. Hinman was elected president of the Crockery Board of Trade at the annual meeting held at the Hardware Club recently. George B. Jones was made first vice-president; William F. Dorflinger, second vice-president; C. A. Holbrook, treasurer, and L. S. Owen, secretary.

Paul Joseph, the New York representative of the Duncan and Miller Glass Co., has leased part of the third floor in the Gerken Building, 92 West Broadway, and will occupy the premises sometime prior to May first. Mr. Joseph will have increased space in the new quarters and will be most conveniently located to the Sixth Avenue "L."

Richard Kohn has resigned as manager of the New York showrooms of the J. D. Bergen Co., Meriden, Conn., and has opened an office at 50 Park Place, where he will be found for the present. S. Goerke, formerly assistant to Mr. Bergen, has been placed in charge of the showrooms.

H. N. Herber, formerly a travelling salesman with

the International Cut Glass Co., is now connected with Max Schaffer Co., importers of gas and electric lighting glassware, New York.

H. Gay, for over twenty-two years with Hahne & Co., Newark, N. J., as assistant buyer of pressed glass, dinnerware and housefurnishings, has severed his connection with that firm.

William Dealing, for many years located in the Crockery Exchange, has leased new quarters on the third floor of the Irving Bldg., corner Hudson and Chambers streets, New York, and will locate there some time before May 1.

Moses Liebman is now travelling for the Basket Import Company, New York. He formerly carried the sample line of Lazarus & Rosenfeld.

Law for the Buyer and Seller.

(Continued from page 15)

laws of this type salaries and commissions are practically always classed with wages.

In some cases the use of garnishment proceedings and all other proceedings of the same kind will be interfered with by other creditors, who will come down on the debtor and put him into bankruptcy when they see you going ahead to collect. But in a surprising number of cases the attachment plan can be used if it is thought of at the psychological moment and used quickly.—*Copyright by Elton J. Buckley.*

PENNSYLVANIA MUSEUM GETS RARE PORCELAINS.

THE most important purchase made recently by the University of Pennsylvania Museum is a collection of Chinese porcelains of great value and extreme rarity imported directly from a native collector in Peking. The prices paid for these objects, which are in some instances of no extraordinary beauty, is amazing to the layman.

In fact, until recently very few notable pieces of Chinese porcelain have come from that country owing to the competition of native mandarins, governors, princes and private collectors.

According to the Chinese the art was discovered nearly 5000 years ago by five successive emperors who worked with their own hands. Among the treasures purchased by the museum is a collection of Celadon ware which was the highest priced pottery in the history of China developed about the seventh century, but disappeared some four or five hundred years ago. These specimens are fascinating because their beauty and technique grow upon examination. The collection contains nearly a dozen large bowls and vases which were used originally for decorative purposes.

A blue and white jar of peculiar pattern is one of the prizes of the collection. The Morgan collection in the Metropolitan Museum has a similar piece.

What will perhaps attract most persons more than

anything else are three images of the Goddess Yuan-Yin, each about a foot high. These are vitreous ware and look like ivory. They are delicately modeled and belong to the eighteenth century period of Chinese porcelain art.

HOLLAND OFFERS OPENING TO LOW PRICE STORE.

THERE is nothing in Holland corresponding to the American 5 and 10 cent stores, writes Consul F. W. Mahin, of Amsterdam, and yet this is exactly the place where stores of that kind should thrive as marked characteristics of the Hollanders are economy and thrift. There are cheap stores in the poor quarters of the city and there are stores in the best business streets where some lines of low-priced goods are carried, but nowhere is found on a first-class street, as there is now in every city in the United States, a store where the price of every article is 10 cents or less. As a general proposition, the great variety of kitchen utensils and other convenient household articles which can be bought on a first-class business street in the United States for 5 or 10 cents will cost here, for a similar article in a similar locality from 20 to 40 cents.

In England 3-penny (6-cent) and 6-penny (12-cent) shops do thriving business on good streets and deal in the same kind of goods, a large share of which is of American make, as the 5 and 10 cent store in the United States. If such stores flourish in England, they certainly should in Holland, and a chain of them taking in all the cities could be operated successfully if one or two in Amsterdam would succeed. The Dutch import duty on the kind of articles they sell is negligible, being only 5 per cent ad valorem. But this outlay could be more than recouped by making the prices in the stores 15 and 30 Dutch cents (6 and 12 American cents), the exact equivalent of the thriving English 3-penny and 6-penny shops.

The field is well worth investigation by Americans who manufacture the class of articles sold at 5 and 10 cent stores or who are interested in such stores.

THE RIGHT STORE ON THE WRONG SIDE.

A CHINA and glass retailer who was forced to give up a corner store which he had occupied for many years, because of the erection of a new building on the site, moved to the opposite side of the street in temporary quarters and placed the following sign: "The right store on the wrong side of the street." The sign emblazoned in red letters on a white background and extended across the entire front of the new quarters. Customers looking for the new location could not avoid seeing the big red sign across the street, and as a result this store has been holding its trade, pending the erection of the new building. When the proprietor moves back he should have a sign "The right store in the right place."

In the New York Market

A Description of Seasonable and Staple Novelties That
Have Lately Made Their Appearance and Where
to Get Them

IN keeping with the many beautiful ceramic creations of previous seasons, the Fulper Pottery Co. have increased their line of "Vase-Kraft" specialties by the addition of many very interesting pieces, several of which are illustrated in this issue. While the glazes produced by this pottery continue to rival the work of the ancient Chinese works of ceramic art, they have adapted the ware to modern requirements and show pieces that are noteworthy for their utility as well as artistic points. Below is shown two items that are indeed unique, the oval and oblong tray in combination with the very necessary inkstand making an ideal desk piece. These pieces are to be had in matte glazes. Another of the newer specimens recently brought out is the cider set, tankard and six mugs in a rare wistaria gray. This set is quaint of shape, very distinctive, and will no doubt sell well, the prices being within the reach of all.

* * *

The complete dinnerware and toiletware lines of Booths, Ltd., Tunstall, Staffordshire, England, are now being shown in New York by E. B. Dickinson. The line contains some remarkable reproductions of old English ware, which are now shown in this country for the first time. Among the most interesting patterns are

This department is designed to give a brief account of some of the latest things that make their appearance in the pottery, glass, lamp and art metal markets, and where they may be obtained. For the busy buyer and retailer this information is especially worthy of perusal as one suggestion from the entire list may open a source of profitable business to him. New designs in cut glass, new shapes in china and pottery, perfections and improvements in standard goods, interesting treatments in brass ware, and the latest styles in lamps, will be featured as far as practical, and those wares that are running popular in certain parts of the country will be given mention. If any of our readers want to know further about any style of goods described in these columns we will be glad to advise them to the best of our ability.

the Flora Dora, Ming and Dragon, all showing the influence of Chinese art in vogue in England at the time the original patterns were produced. In their line of "Blue Willow" they have added a distinctiveness to the ware by the combination of a gilded band decoration. Any number of other exceptionally attractive patterns are shown, decorated in various colored Exotic birds on green, blue and white and gold grounds. The breakfast, luncheon and tea sets offered in the Booths line will undoubtedly prove strong sellers in this country.

* * *

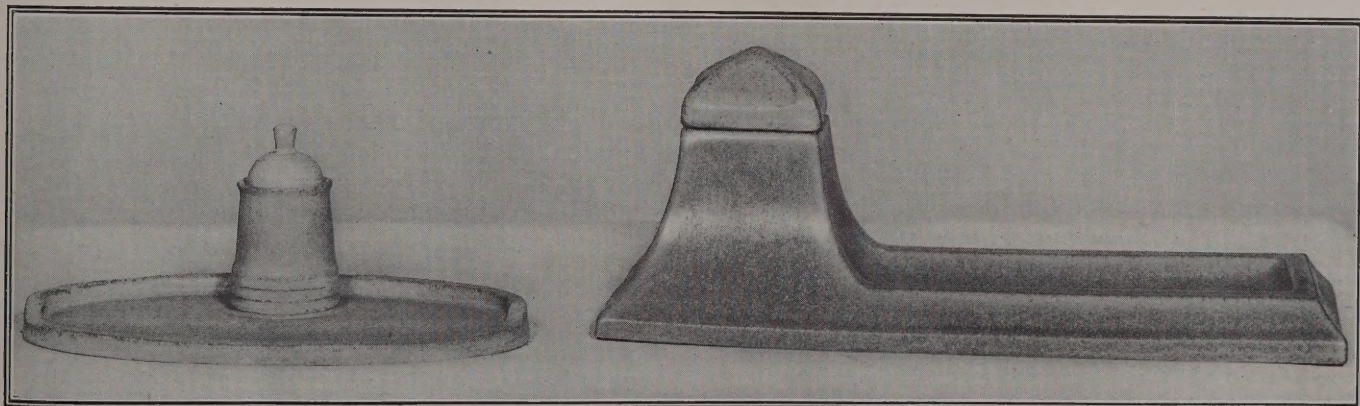
Three very interesting flower vases, concave in shape and decorated with a deep plate etching in a pussy-willow motif, have been added to the local display of the Beaver Valley Glass Company. Both the top and bottom of these vases are bulbous in form. They come in seven, eight and ten-inch sizes.

* * *

F. W. Jenkins & Co. have just closed their Park Avenue Hotel display of Avenir china. The line carried many unusual decorations, while the ever popular Avenir Colonial reproductions continue a prominent feature of the ware.

* * *

A new cut glass design, a floral cluster, has just been



Unique combination ink stand and pin trays in beautiful glazed pottery—Made by the Fulper Pottery Company.



A cider set, wistaria gray glaze, made by the Fulper Pottery Company.

brought out by the Liberty Cut Glass Company and is shown at their Fifth Avenue salesroom on a variety of shapes in staple articles. Economy in operating the plant has enabled the Liberty people to reduce the price on their line and at the same time increase the selling qualities of the ware by the addition of this fascinating floral cluster.

* * *

The Chelsea pattern recently put on the market by the McKenna Cut Glass Co. has proved a very marketable pattern at the local salesrooms of this company. This line is a combination c. b. and floral cutting and is shown in dainty bureau and table pieces to the larger items such as twelve-inch vases, nine-inch octagonal plates. It is a lead glass line with a brilliant finish.

* * *

The French crystal line introduced to the American trade this season by John J. Hines contains a great variety of beautiful creations in cut, etched and engraved glassware. They are showing some very good values in nine and ten-inch vases decorated with an acid etched gold design. A line of small table specialties such as salts, peppers, etc., with deep cut floral designs has been in great demand.

* * *

The United States Glass Co. are showing several new designs in Colonial tableware, of these, the Georgian leads in popularity at the present time. In addition to an increased stemware line they have brought out a strong line of cut glass in staple articles. These are in the bright finish and full lead blanks. The line is decorated with a floral design.

The bulk of the import samples expected for this season have already been received at the showrooms of Vogt & Dose, New York, and many beautiful patterns in both dinnerware and fancy china are on display. Of these, an item of special interest is their reproduction of the old Chinese floral decorations that were in vogue in the fifteenth and sixteenth centuries. This is shown on a fancy china line and consists of a quarter-inch yellow band applied over a black leaf design and augmented at intervals by red and green florals. This line has gold edge and handles. Another attractive line is shown on an octagonal shape Colonial pattern; this china is hand decorated and also carries gold edge and handles. The dinnerware lines are in great variety, chief of which are the many beautiful acid etched motifs on gold rim borders.

* * *

Guy S. Jenkins is showing some remarkable offerings in serving trays, that have proven successful wherever shown. The line includes many sizes and grades, many of which can be profitably retailed at twenty-five cents. The best cretonnes are used and a wide range of fabrics are offered. Mahogany, oak, ebony and gold finishes are shown.

* * *

William Dealing, the New York City selling representative, has recently added a line of hotel and restaurant metal wares to his local display. The line consists of copper, brass and nickle goods from the smallest specialties up to the large coffee percolators used in hotels, as well as a full line of nickle serving trays and containers for cooking earthenware.

OBITUARY

HARRY SMITH MADDOCK.

Harry S. Maddock, president of the Thomas Maddock Sons Company, Trenton, N. J., and one of the foremost men in the pottery trade, died very suddenly at his home in Trenton the latter part of January. Mr. Maddock was the son of the late Thomas Maddock, and was born in Brooklyn, N. Y., July 15, 1861. The family moved to Trenton some few years later, and long before his majority Mr. Maddock had entered the pottery business. He was elected president when the firm was incorporated, and under his able management the business continued to prosper. Mr. Maddock is survived by his mother, two brothers, Charles S. and John Maddock, a sister, his son Harold and a granddaughter. He left an estate valued at \$250,000, and representing holdings in the Thomas Maddock & Sons' pottery, the Maddock Potteries Company, the Bodley Crucible Company and realty.

CHARLES VOLKMAR.

Charles Volkmar, one of the best-known art ceramists in America, died recently at his home near Metuchen, N. J. He was the son of the late Charles Volkmar, of Baltimore, a portrait painter, and studied painting himself in the studio of the French landscapist, Harpignies. He was born in Baltimore, August 21, 1841.

He was said to be the first artist in America to paint under glaze upon tiles, and his vases, jugs, and bowls in soft-toned glazes, manufactured in the pottery at Metuchen, brought him fame and were featured in all the exhibitions of arts and crafts in the country. He was a member of the Salmagundi National Arts Club, Architectural League, and was the last surviving member of the Charcoal Club. For many years he was president of the New York Society of Ceramic Art.

A. L. OSBORNE JOINS KINNEY & LEVAN CO.

ARCHIBALD L. OSBORNE, formerly senior partner in the Detroit, Mich., firm of Osborne, Boynton & Osborne, has severed his connections with the firm and has joined the Kinney & Levan Co., Cleveland, Ohio, as wholesale sales manager. Mr. Osborne takes up his new duties on February 16. He started with Kinney & Levan as a boy and arose to the position of store manager. In 1908 he became associated with his brother, a traveling man also with Kinney & Levan, and Geo. H. Boynton, and organized the firm of Osborne, Boynton & Osborne, acquiring the business of Jenness & McCurdy of Detroit, Michigan. He is well known to the crockery trade and should fill his new position with credit to both himself and Kinney & Levan.

"TOO BUSY TO READ"—DO YOU KNOW HIM?

HE is a familiar type—the fussy, fretful man who imagines that he is about the busiest fellow in town. He often dumps in the waste-basket, un-

wrapped copies of business or technical magazines that contain valuable articles bearing directly on his problems. He fondly believes that he is too busy practicing to bother with what others are "preaching."

The trouble with this type of man, says Printers' Ink, is that he has not learned that the real executive is the man who so plans his work as to leave a reasonable amount of time for reading and planning.

There are shoals and breakers ahead when the accumulation of new ideas ceases. The man who declares he has no time to read is unconsciously advertising his small caliber, his slavery to detail, his arrested development.

The Art Metal Products Company, Chicago, Ill., have incorporated with a capital stock of \$20,000. The incorporators were: Albert Dahlgren, William R. Rocklin and Clarence Olson, all of Chicago.

W A N T E D

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WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

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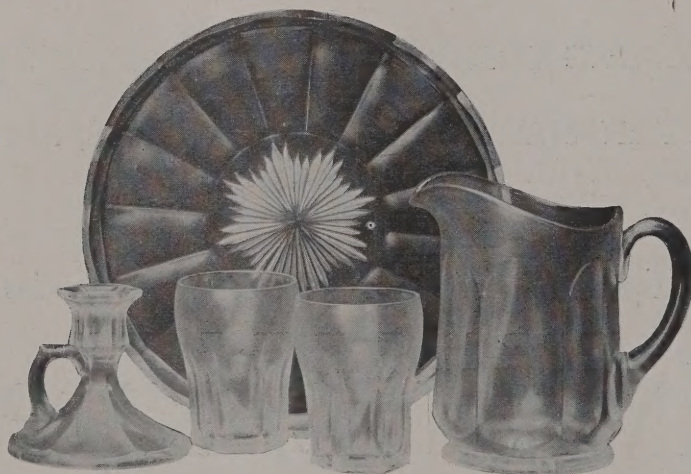
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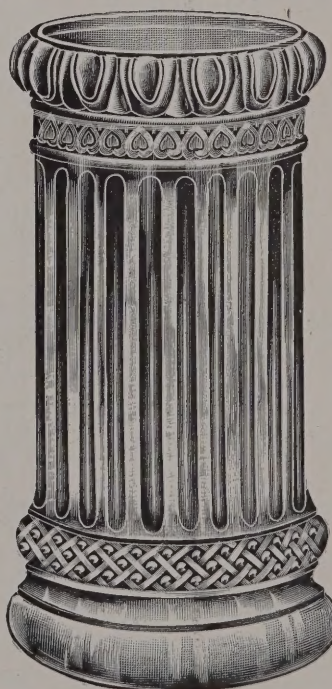
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FEBRUARY 1914
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Volume XVII, Number 2

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OFF THE PRESS FEBRUARY 25 BUYERS' NEW YORK DIRECTORY OF POTTERY AND GLASS WARE

(For NEW YORK SECTION see page 12)

POTTERY & GLASS DIRECTORY

1 9 1 4



Comprising a complete list of the pottery, glass, art metal and lamp manufacturers and importers in the United States, together with a classification of the principal branches allied with these trades.

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PRICE 25 CENTS

FOLLOWING out the progressive policy of this magazine to institute any new feature which would be of interest to the buyers and other readers of POTTERY AND GLASS, a directory of the manufacturers, selling agents, importers and jobbers of pottery, glass, art metal lamps, lighting fixtures and the principal branches allied with these trades, will be issued about February 25.

This directory contains a list of several thousand names and is invaluable to every buyer and retailer who buys pottery and glassware. Practically every other trade has its directory, but this is the only one in this field. The book is worth several dollars, but the price is only 25c. Subscribers of POTTERY AND GLASS will receive a copy **free of charge**.

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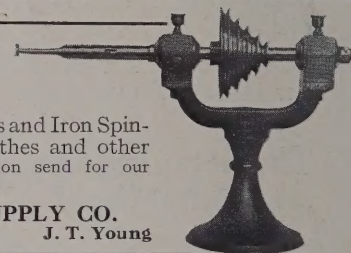
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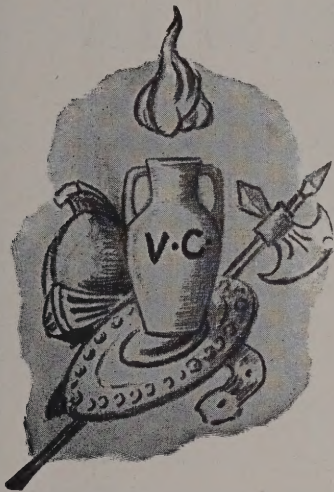
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